



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

development is omitted. We start with the phenomena of nature and the "vivid fantasy of those southern peoples," two very vague elements, and all on a sudden we find ourselves transported to the finished, most complicated result. But the gods are not mere creations of the fancy, as Müller, Cox, and others would have us believe: they are partial expressions, in forms suited to the sense, of the Power in Darkness whom we guess,—and only guess even with our most profound science. Polytheism, again, is not a matter of the fancy, but the result of the mixture of races having before their union divinities differently conceived or named. We shall never reduce Greek mythology to a science until we abandon the puerile attempt to find the explanation of the gods in their names by connecting these with Greek roots, and until we trace each divinity to the tribe that introduced it into the Hellenic Pantheon, which, like the Hellenic people, was composed of many and most heterogeneous elements.

But although, from a scientific point of view, Dr. Seemann's work must be regarded as a distinct failure, it is far from being without its uses. The ordinary myths concerning the gods and heroes are rehearsed in simple, plain language, and in a form suited to the needs of persons who are beginning to busy themselves with ancient classics. A good deal might be said against the mixing up of Greek with Roman mythology as is here done. We will content ourselves with saying that it is unscientific. Few things are more needed than a special Roman mythology, carefully distinguishing the original elements from the Etruscan and Greek importations. The Romans had more religion than they are usually credited with, and they certainly were not improved by borrowing from the Greeks.

The choice of illustrations from ancient art may, in the main, be said to be judicious; but one has not entire confidence in the æsthetic sense of a man who speaks of the Olympian pediment groups as "herrliche Sculpturen." Dr. Seemann surely has not seen them. When he does, he will change his mind.

THOMAS DAVIDSON.



NOTES AND ANNOUNCEMENTS.

AMERICAN.

HANDBOOK No. 3, treating of the *Sculptures of the Cesnola Collection of Cypriote Antiquities*, has just been published by the Trustees of the Metropolitan Museum of Art, New York.

MESSRS. DUNCAN & HALL, of Philadelphia, will publish in the spring *A Treatise on Modelling in Clay*, by Sarah Rachel Hartley, a sister of Mr. J. S. Hartley, the sculptor.

MR. CHARLES M. KURTZ, of New York, proposes to publish a volume of *Academy Notes* for the forthcoming exhibition of the National Academy of Design, modelled upon Blackburn's English *Academy Notes*.

FOREIGN.

PROFESSOR ROOD'S *Modern Chromatics* has been translated into French, and is published by Germer-Bailliére, of Paris, in the French edition of the International Scientific Series.

L'ARTISTE, which has just entered upon its fifty-first year, announces that from Feb. 1st it will be issued twice

a month. The price per part has been reduced to three francs. The subscription price remains the same.

THE EIGHTH PART of the German edition of Woltmann's and Woermann's *History of Painting* (pages 225-336 of Vol. II.) has just been issued. This part contains the last instalment of the MS. left by Prof. Woltmann. The chapter on the Venetians, which Woltmann did not live to complete, has been edited and finished by Prof. Janitschek, in accordance with the expressed desire of the deceased. To the same writer are due also the chapters on the schools of Bologna and Ferrara. The rest of the work will be from the pen of Prof. Woermann, who has made careful use of the scant notes concerning this part of the subject left behind by Woltmann.

A MONOGRAPH on the portraits of Goethe is about to be published by Dr. Hermann Rollett, of Baden, near Vienna. Over one hundred original portraits, with about three hundred reproductions, will be described in this work, which will be richly illustrated with etchings by Unger, and woodcuts.

MR. W. NIVEN, of Epsom, Surrey, author of *Old Worcestershire Houses*, *Old Warwickshire Houses*, etc., has in progress a similar work on *Old Staffordshire Houses*.

A NEW MAGAZINE, to be called *English Etchings*, is to be started in London, by Mr. May, Dorset Road, Merton, S. W. The object of the magazine is stated to be "to afford amateurs the opportunity of publishing their work, and of seeing what other amateurs are doing."



NEW PUBLICATIONS.

AMERICAN.

Gifford Memorial Meeting of the Century. Friday Evening, November 19th, 1880. Century Rooms. New York. 57 pp., portr. and heliotype. 8vo. (Printed for private circulation.)

KNIGHT, EDWARD H., A. M., LL. D. A study of the savage weapons at the Centennial Exhibition, Philadelphia, 1876. [From the Smithsonian Annual Report for 1879.] Washington: Government Printing-Office. 1880. v + 85 pp. Illustr. 8vo.

METROPOLITAN MUSEUM OF ART. Handbook No. 3. Sculptures of the Cesnola Collection of Cypriote Antiquities in the east entrance hall and north aisle. Published by the Trustees. 1880. 48 pp. and map. 8vo.

Modern architectural designs and details. New York: Bicknell & Comstock. 1881. Part 4. 8 plates. Fol. \$1.

Report of the National Museum Building Commission and of the architects. January, 1880. Reprinted from the Smithsonian Annual Report for 1879. Washington: Government Printing-Office. 1880. 18 pp., plan, and view. 8vo.

Report of the Proceedings of the Numismatic and Antiquarian Society of Philadelphia for the year 1880. Philadelphia: Printed for the Society. 1881. 32 pp. 8vo.

RUSKIN, J. Arrows of the chase: collection of scattered letters published chiefly in the daily newspapers, 1840-1880; ed. by an Oxford pupil; preface by the author. (2 vols. in 1.) New York: J. Wiley & Sons. 1881. 493 pp. 8vo. Cloth, \$2.50.

FOREIGN.

ADAM, R. AND J. Architectural decoration and furniture. London: Batsford. Folio. £1.5s.

BETHKE, HM. Decorativer Holzbau. [As previously announced.] Stuttgart: Wittwer. 1880. Parts 17-20. (Completion.) Each part of 5 plates, folio, 3.6 marks.

BONOMI, J. The proportions of the human figure. With a project for an instrument for the identification of persons, for artistic or legal purposes. 5th ed. London: Robertson. 4to. 5s.

BRY, THEODORE DE. New artistic alphabet designed by Th. de B. [Reproduced from the original edition published at] Frankfurt-am-Main. 1595. London: Waterston. Folio. 12s. 6d.

CARTIER, E. L'art chrétien, lettres d'un solitaire. Paris: D. Dumoulin & Cie. and Poussielgue frères. 2 vols. 372 and 413 pp. 8vo. 15 francs.

Chefs-d'œuvre, les, d'art au Luxembourg. Fasc. 2 à 41. (Fin.) Paris: Baschet. Pp. xxxiv + 9-209, with 40 photo-engraved plates and 50 illustr., etc. in the text. Each part, 2.50 francs.

Decoration in painting, sculpture, architecture, and art manufactures. Illustrated. 1st series, complete. London: Low. 86 pp. Square 16mo. 2s. 6d.